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BRIEF ARTICLES AND ANNOUNCEMENTS

OXFORD HONORS MENÉNDEZ PIDAL

During the month of July Oxford University conferred the degree of Doctor, Honoris Causa, on our distinguished friend, don Ramón Menéndez Pidal, Professor of Spanish Philology at the Universidad Central and Director of the Centro de Estudios Históricos of the Junta para Ampliación de Estudios. While this is a distinct honor which Oxford University grants only to the most eminent men of science, it is at the same time only one of many such honors that institutions and learned societies of the world have conferred on this well-known philologist.

Obtaining the recognition of the scholarly world for the first time with his study *La Leyenda de los Infantes de Lara*, published in 1896, Menéndez Pidal has accomplished since that time labors in the field of Spanish philology that are truly marvellous and he is today the most eminent figure in that field of human activity.

In *La Leyenda de los Infantes de Lara* Menéndez Pidal studied in a most erudite fashion the relation of the old Spanish epic poems with the *Crónica General* of the thirteenth century and the subsequent crónicas, the oldest of which contain in prosified verse the very materials of the old, lost epics. It gave definite proof for the theory that many of the old historical ballads are derived directly from the old epic poems.

Later studies and investigations have taken the philologist into the field opened up in his preliminary study, the study of the old chronicles, the lost epics which these contain, the old historical ballads, in short a complete study of the crónicas, the history of Spanish epic poetry and the *romancero*. In 1898 he published a study of the *Crónicas Generales de España*, which was followed in the same year by his *El Poema del Cid y las Crónicas Generales de España*, and in the following year there appeared *Notas para el Romancero del Conde Fernán González*. In 1900 he published his first edition of the *Poema del Cid*. His studies of the epic traditions are continued in *La Leyenda del Abad don Juan de Montemayor* in 1903, and in 1906 there appears a work of painstaking erudition and scholarship, a work that is epoch-making in the history of Spanish philology, his edition of the *Primera Crónica General* of 1289.

The above mentioned works are some of the investigations that have preceded the formation of certain theories and conclusions relative to the history of Spanish epic poetry that Menéndez Pidal now holds. The fruits of his labors in this field have been published later in various publications, the most important of which are, *Los Romances tradicionales en América*, 1906, *Sobre los Orígenes del Convidado de Piedra*, 1906, *Catálogo del Romancero Judío-Español*, 1907, *L' Epopée Castillane a travers la Littérature espagnole*, 1910, *El Romancero Español*, 1910, and a series of articles published in the *Revista de Filología Española* since 1914 with the general title *Poesía Popular y Romancero*.

Aided by his learned wife Menéndez Pidal is preparing a work that is in itself the task of several scholars, *El Romancero Español*. This work will

contain also all the Spanish ballads found in modern tradition with a complete study of the ballad poetry of Spain and its diffusion all over the Spanish-speaking world.

But Menéndez Pidal has not limited himself even to the above wide fields of learning. Side by side with his studies in the *crónicas*, *cantares*, *romances* and other literary researches he has worked incessantly in the publications of rare and important early Spanish texts and in the history of the Spanish language. He has edited the majority of the authoritative texts that we possess for the early history of the Spanish language, such as *El Poema del Cid*, 1900, and later editions, *Antología de Prosistas Castellanos*, 1899, *Disputa del Alma y el Cuerpo y Auto de los Reyes Magos*, 1900, *Poema de Yuçuf*, 1902, *Razón de Amor con los Denuestos del Agua y del Vino*, 1905, *Primera Crónica General*, already mentioned, *Elena y María*, 1914, etc. To the history of the Spanish language Menéndez Pidal has devoted also some of the best moments of his life and in this field he is equally eminent. His *Manual Elemental de Gramática Histórica Española*, published in 1904 and in many editions later, is the *vademecum* of hispanists all over the world. But his greatest work in the field of pure philology is his epoch-making study of the Poem of the Cid, *Cantar de Mio Cid, Texto, Gramática y Vocabulario*, 3 volumes, 1908-1911.

The readers of *HISPANIA* will be glad to know that our distinguished friend is yet in the fullness of life and vigor. He has now two important publications in press, *Los Juglares en España* and *La Historia del Cid. El Romancero* and the *Historia de la Lengua Española* are in the course of preparation. But from time to time there appears something unannounced, a work that is related to the general but which the author judges should appear as a separate study. Studies of this type in the past have been numerous. A recent study of this nature is his *Sobre Geografía Folklórica*, a most erudite exposition of the diffusion of two typical ballads in the modern tradition of Spain studied from the geographical view-point, in the *Revista de Filología Española*, 1920.

But however great may be his personal work as an investigator Menéndez Pidal is one of those great, human and genial personalities whose work has inspired others. He has formed around him a school of Spanish erudition that is worthy of all praise, and one that has not only promoted Spanish scholarship in Spain itself but has spread its influence to all institutions where the Spanish language and literature are studied and appreciated. The creation of the Junta para Ampliación de Estudios in the year 1907, a sort of an extension university with special emphasis on research, by such eminent specialists as the world-famous neurologist Ramón y Cajal, Giner de los Ríos, Joaquín Costa, Menéndez Pidal and others, has been a real blessing for scientific studies in Spain. The Centro de Estudios Históricos is directed by Menéndez Pidal and here are grouped together the pupils and followers of the master who carry on the work of research in Spanish History, Language and Literature with vigor and enthusiasm. The official organ of the philosophical group is the *Revista de Filología Española*, founded in 1914. Some of Menéndez Pidal's pupils have already produced works of notable scientific

value, for example Américo Castro and Navarro Tomás. The inspiration of the master is evidently producing worthy fruit.

The first regular number of *HISPANIA*, February, 1918, began its life with an inspiring article, *La Lengua Española*, by our distinguished friend. This friendly and inspiring letter shows that Menéndez Pidal, from the very beginning, had faith in The American Association of Teachers of Spanish and in its official organ, *HISPANIA*. In view of the new honor conferred upon our friend by Oxford University the editors of *HISPANIA* beg to send to don Ramón Menéndez Pidal on behalf of The American Association of Teachers of Spanish their most hearty felicitations and their most cordial greetings.

NEW EDITOR OF THE MODERN LANGUAGE JOURNAL

Professor J. P. Wickersham Crawford of the University of Pennsylvania, second vice-president of our Association and one of our most distinguished hispanists, has just been appointed as the new editor of *The Modern Language Journal*. Under the able management of the former editors, Professor Bagster-Collins of Columbia University and Professor Coleman of the University of Chicago *The Modern Language Journal* established itself as one of the most important educational journals in our country. The appointment of Professor Crawford as the new editor means the continuation of the same vigorous policy that has made this journal well nigh indispensable to all teachers of modern languages.

The new editor is well known to all modern language teachers, having for many years served in various positions in the National Federation of Modern Language Teachers and in the American Association of Teachers of Spanish. He brings to the new post the experiences of a successful author, teacher and editor.

Professor Crawford is associate editor of the *Romanic Review* and he is one of its best known contributors. He is an authority in the general field of Spanish literature and has made many valuable contributions to the literature of the classic period, especially in its relation to the literatures of France and Italy. His appointment as editor of *The Modern Language Journal* is warmly welcomed by his colleagues in the Romance Languages, who wish him the greatest measure of success in this new field.

HOW I USE SONGS IN MY TEACHING PROGRAM

"JUANITA"

| | |
|-------------------------|---------------------------|
| ¡Suave en la fuente | Cuando en tus sueños |
| Brilla la luna del sur; | Vuelva la luna a brillar, |
| Sobre los montes | La luz del día |
| Ya se ve la luz! | Falsos los hará. |
| En tus ojos negros | ¿A tu amado ausente |
| Dó reposa el amor, | Nunca más recordarás? |
| Lánguidas miradas | ¿Por mí las plegarias |
| Dícenme el adiós. | A Dios alzarás? |
| ¡Nita, Juanita, | ¡Nita, Juanita, |
| Si debemos partir, di! | Sé mi novia, por favor! |
| ¡Nita, Juanita, | ¡Nita, Juanita, |
| Viviré por ti! | Acepta mi amor! |

Never having found, although I have searched diligently, Spanish words of the familiar and beautiful air, "Juanita," I arranged those above and find myself fully repaid by the pleasure which they give to the boys and girls of my classes. This poem contains seven words not included in the New York City list, and fourteen not found in Espinosa and Allen's Elementary Spanish Grammar, with which I correlate the song in teaching. Yet most of them are familiar enough, since they look so nearly like their root words and their English cognates that little trouble is anticipated in introducing them into grammar lessons at appropriate times and places. They may be kept in a notebook to be used for pronunciation, fluency, and dictation exercises, or included in "Question and Answer Exercises," so that by the time the class is ready for a bit of amusement and surprise, the song here given can be built from familiar material. Out of oral drills I select a few sentences chosen here and there to test by writing the pupils' accuracy and knowledge of grammatical construction; thus on the board will appear at the end of a recitation, phrases, clauses, and sentences which when fitted together in a subsequent dictation lesson, form the poem, "Juanita." In this way the verse element comes as a surprise after long and careful preparation. This dictation accomplished, a musical member of my class who secretly has practiced the words and music, sings the solo for our entertainment. Then the other students sing in chorus if they ask for the privilege.

"Juanita" contains material for literary analysis. Therefore, by applying the standard questions of composition work, I secure visualization. I direct the questions so that students see a typical Spanish serenade rather than a desperate farewell scene. Ever after, a picture of a Spanish moonlit garden with a playing fountain and breaking morning light behind the mountain will occur to their minds. In the picture, the lover sings in half earnest, and Juanita, only half awake, behind her grated, rose-clad window, wonders if it is Juan or Felipe serenading this time. After we have enjoyed singing the song a few times, I test the students' accuracy by a written copy of the words, done in class.

An artistic member is next allowed to make an illustrated poster of "Juá-

nita" to be unveiled in formal style and presented to the "Sala de clase." This will entail a little study of costuming by the class as a whole.

Other songs may be used similarly. A patriotic program may be selected from the three volumes of "Canciones Escolares" published by Siver, Burdett and Company. A typically Spanish program might include old favorites such as La Paloma, La Golondrina, and Spanish and Porto Rican native airs. Lastly, a religious concert might close the year's work, the hymns having been taken from any missionary hymnal. Before I tried my own poor efforts at fitting Spanish words to familiar music, my boys and girls shouted lustily the familiar old words:

"¡Bellas palabras, Bellas palabras,
Bellas palabras de Vida!"

LUCY JANE DABNEY

SAM HOUSTON NORMAL COLLEGE
HUNTSVILLE, TEXAS

FROM THE SPANISH OF GUSTAVO BÉQUER

RIMA LIII.

The dusky swallows will hang their nests
In your balcony once again,
And with their wings they will lightly tap,
As they flit past your window-pane;
But those that paused in their eager flight
And lingered our names to learn,
That viewed your beauty and my delight. . . .
Ah! these will not return!

Dense honeysuckle will scale the walls
Of your garden, and there once more
Will show its blossoms when evening comes,
Even lovelier than before;
But those, dew-laden, whose drops we watched
Now tremble and fall, alack!
That we saw fall like the tears of day. . . .
Ah! these will not come back!

The burning, passionate words of love
Once again in your ears will sound;
And then your heart will perhaps awake,
Will be roused from its sleep profound;
But as one kneels at His altar, mute,
Adoring, with head bent low,
As I have loved you. . . . be undeceived,
They. . . . will not love you so!

MRS. W. S. HENDRIX.